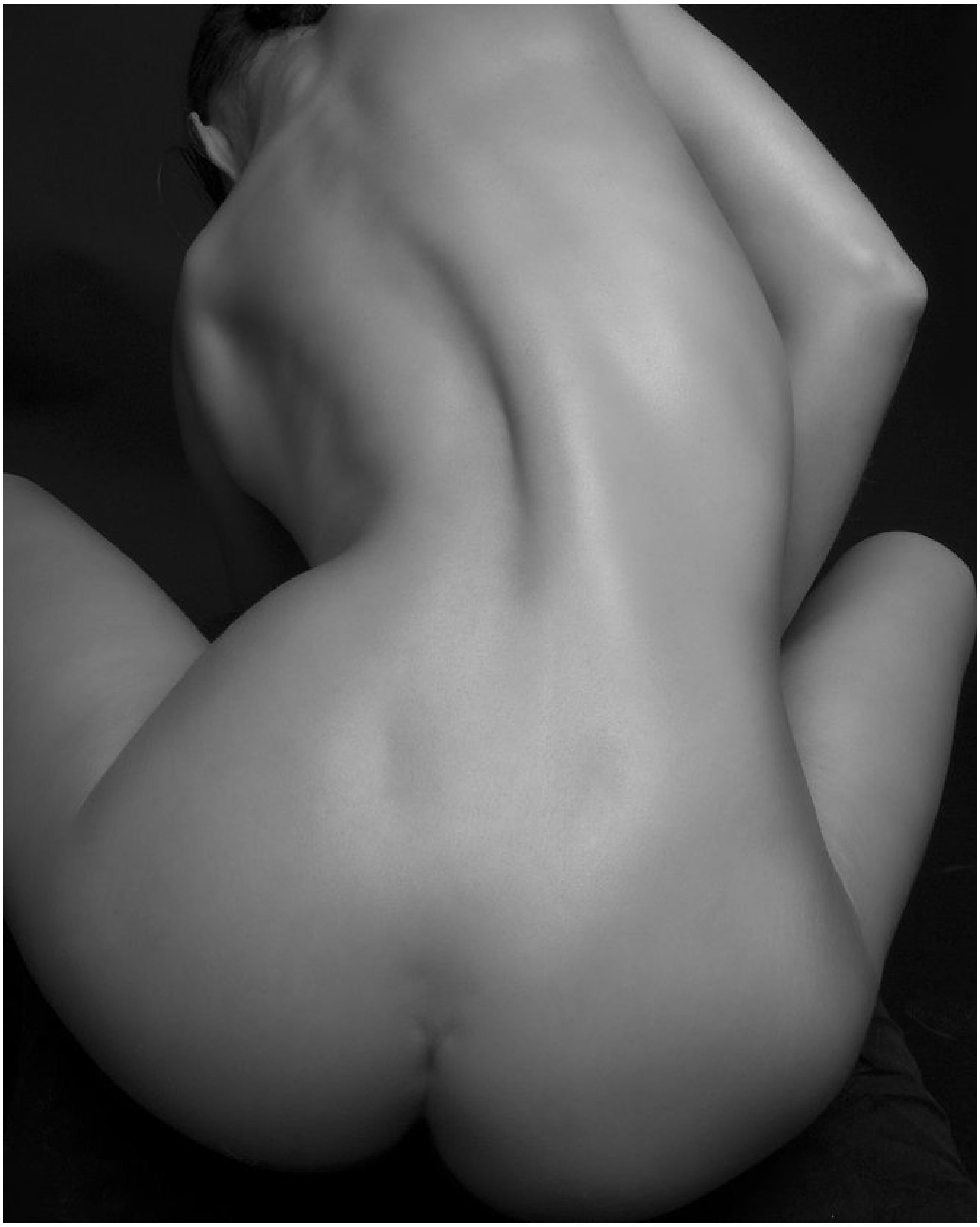
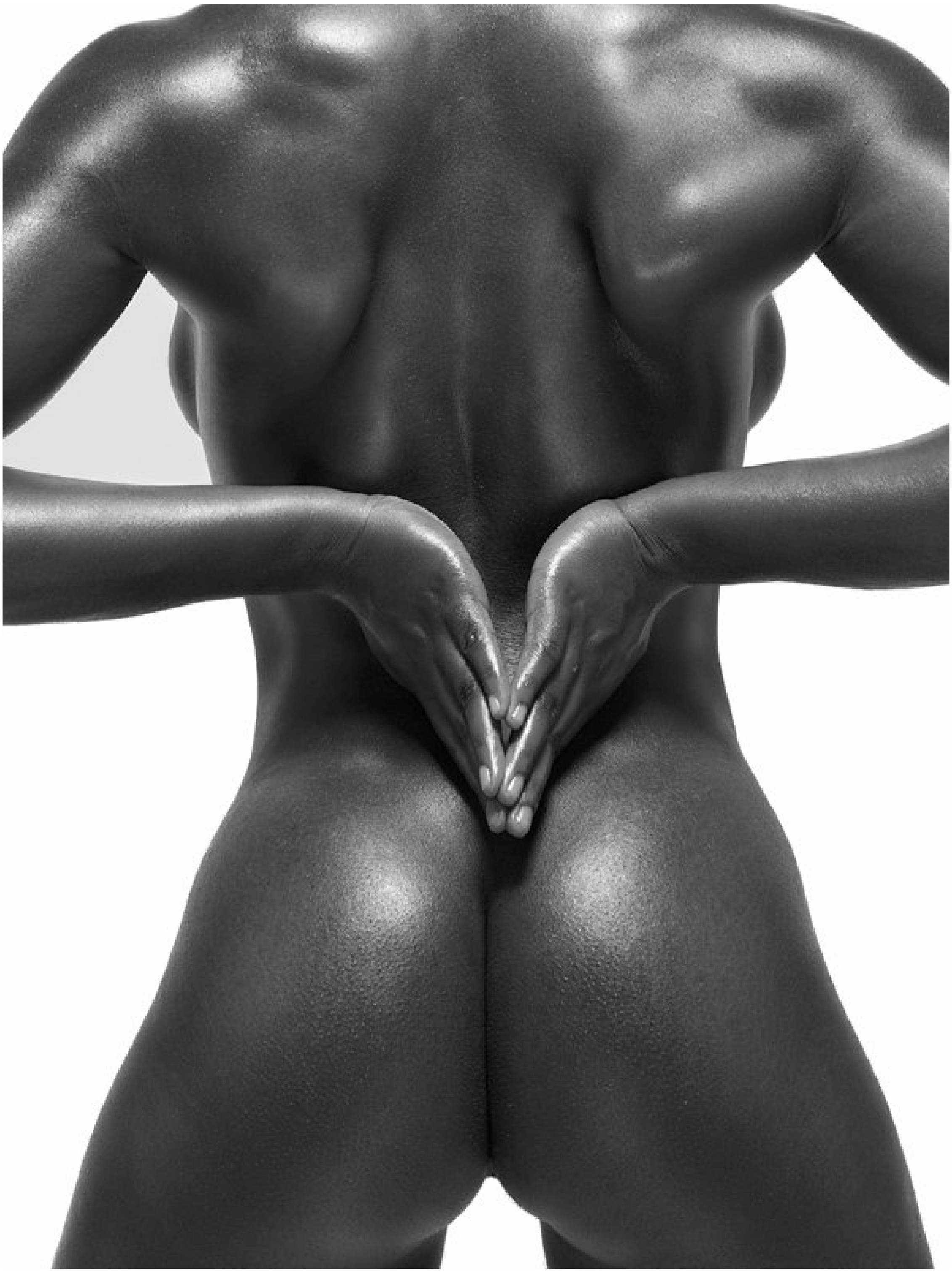
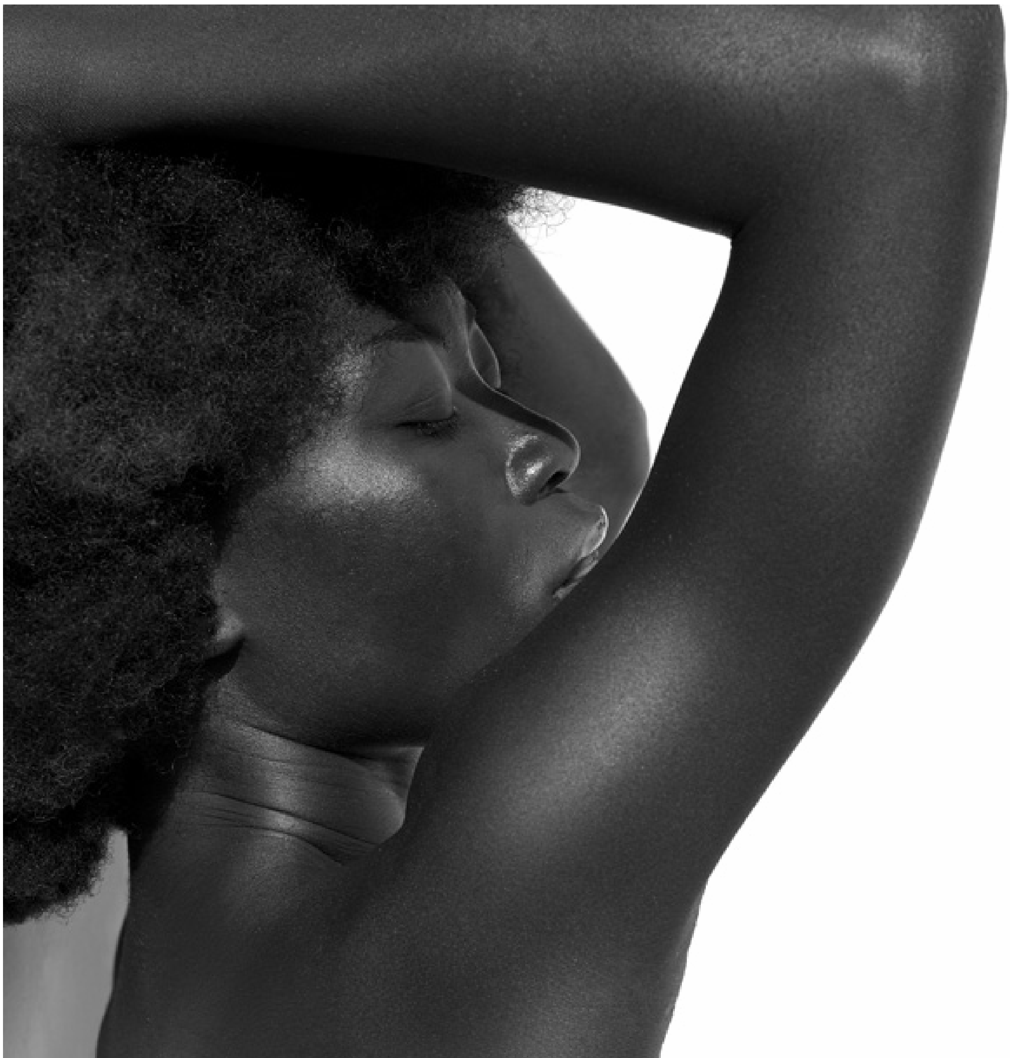
Visiones de **Sylvie Blum**

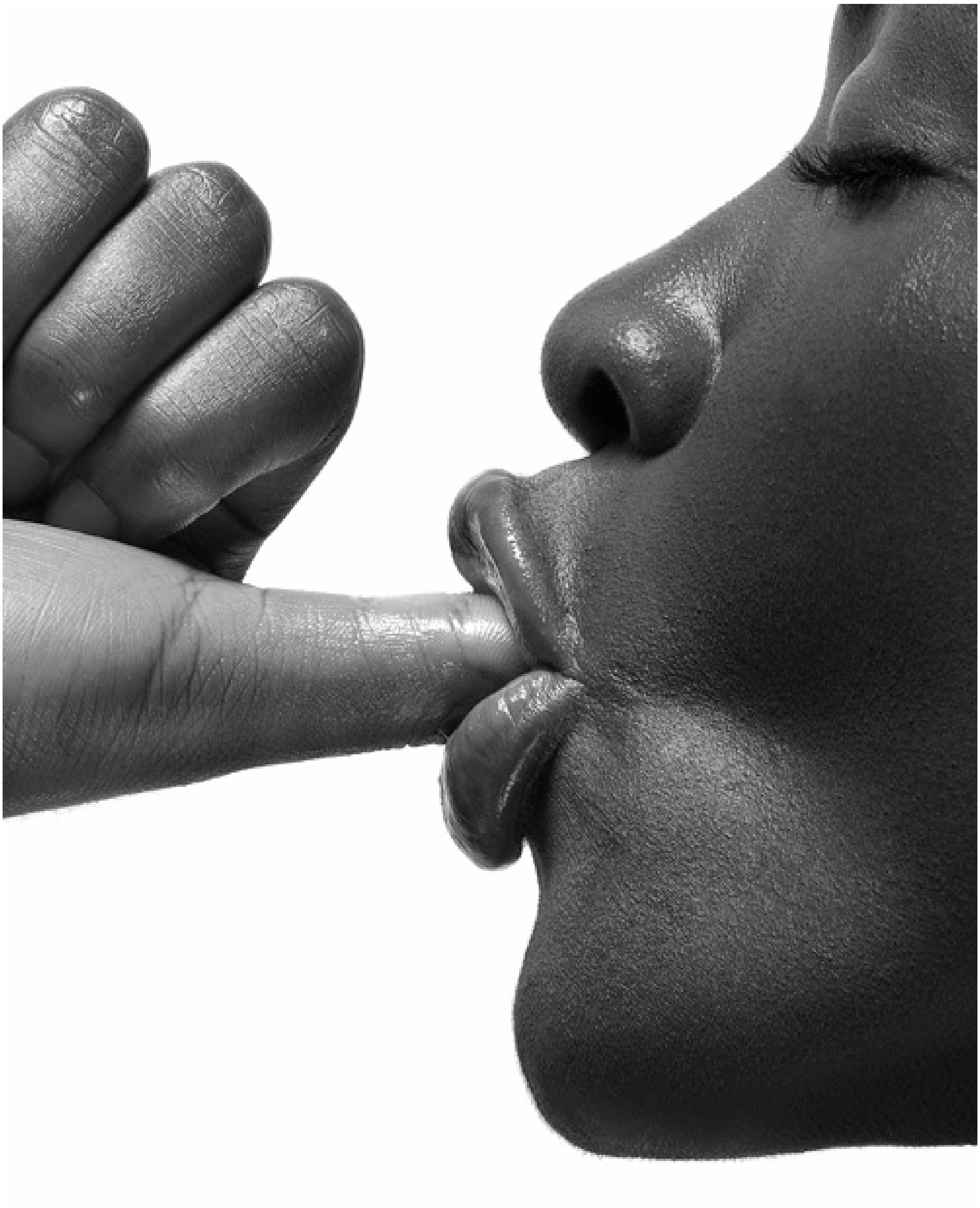
msv-940

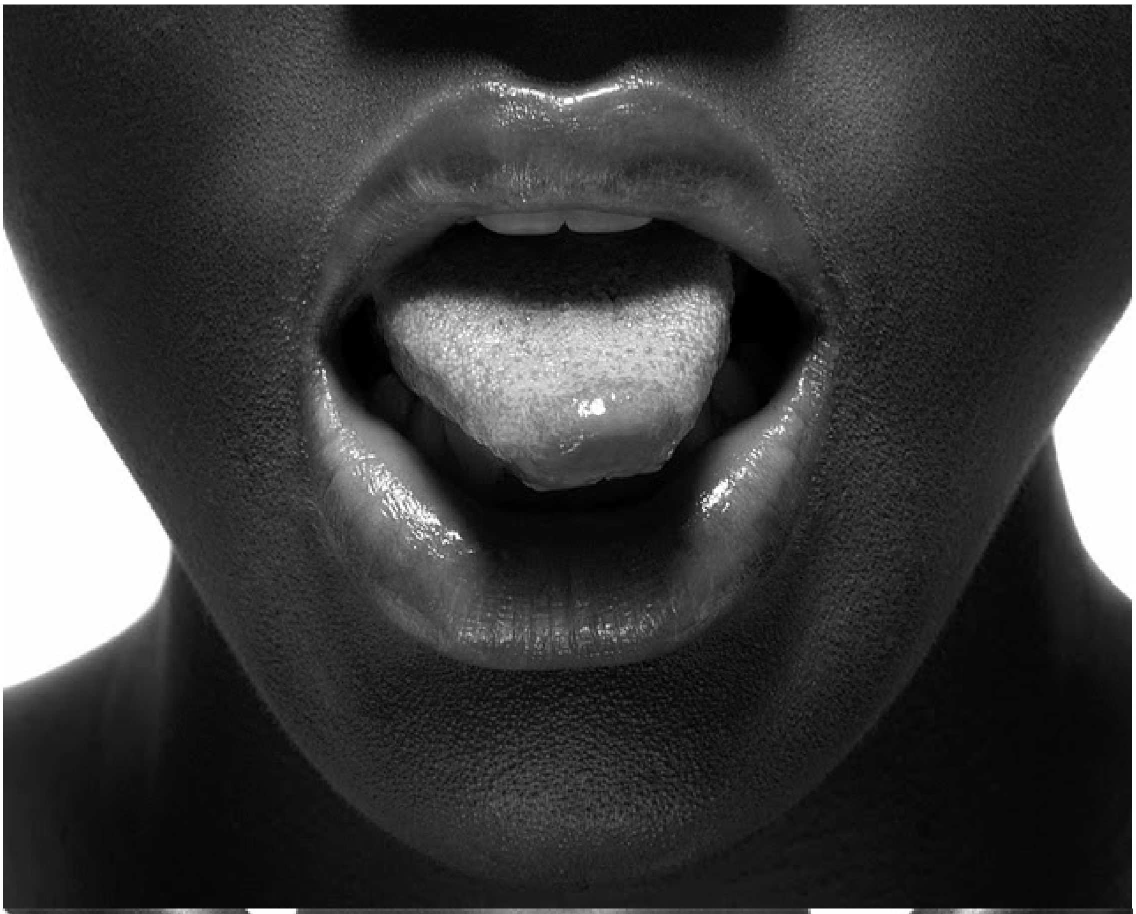
Sylvie Blum

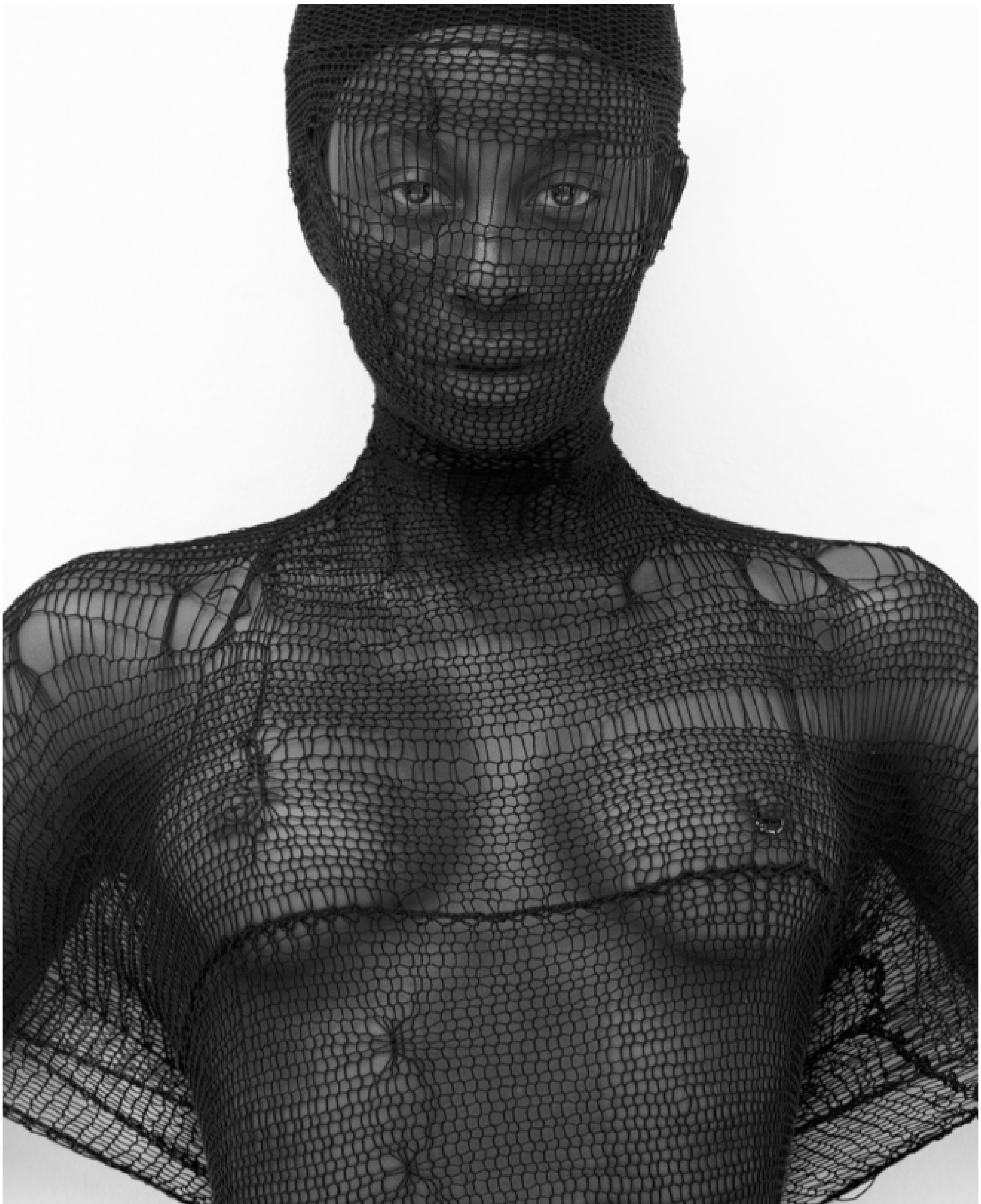


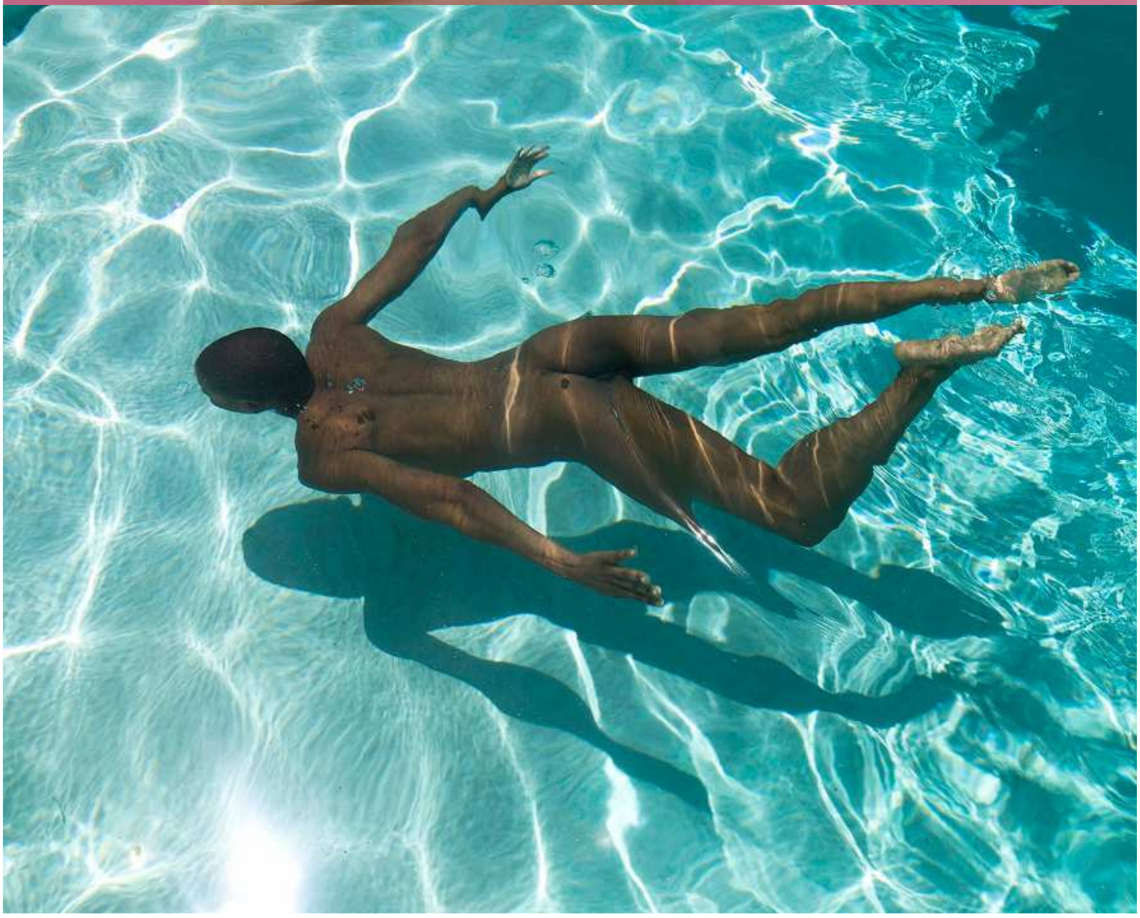


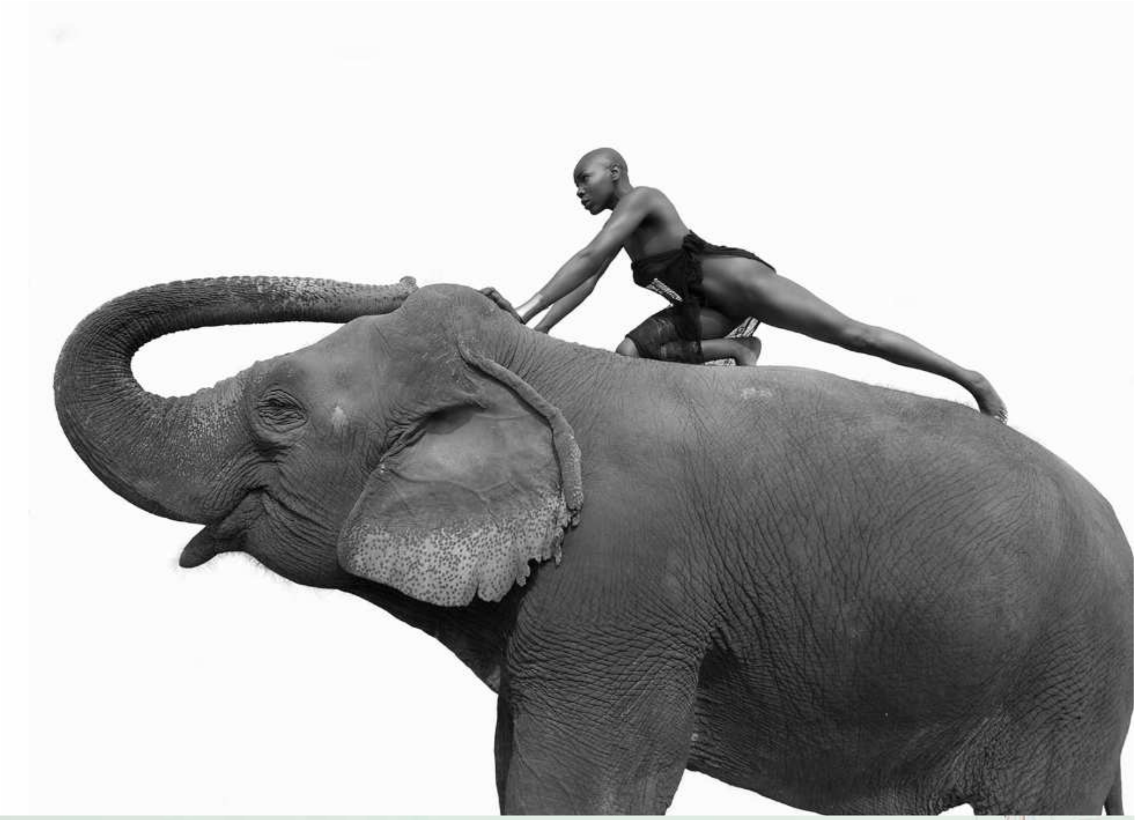


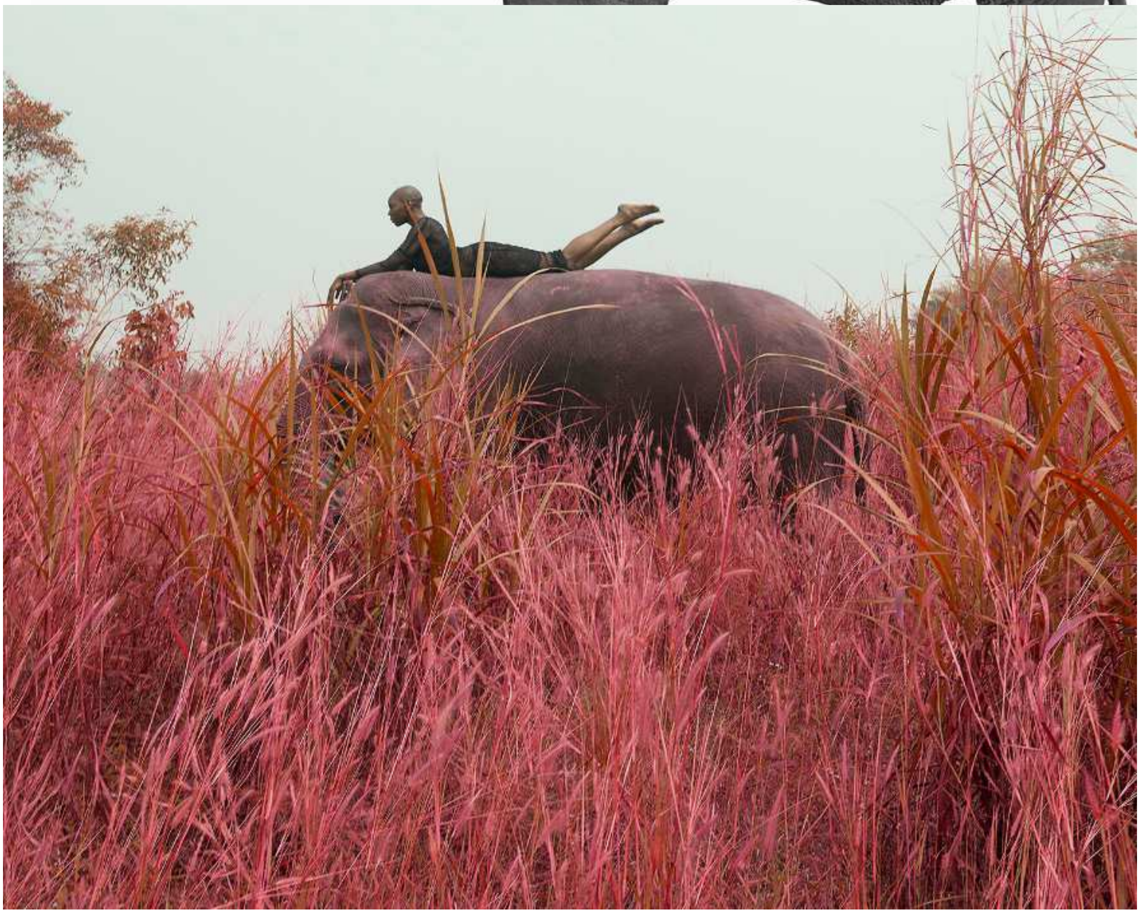


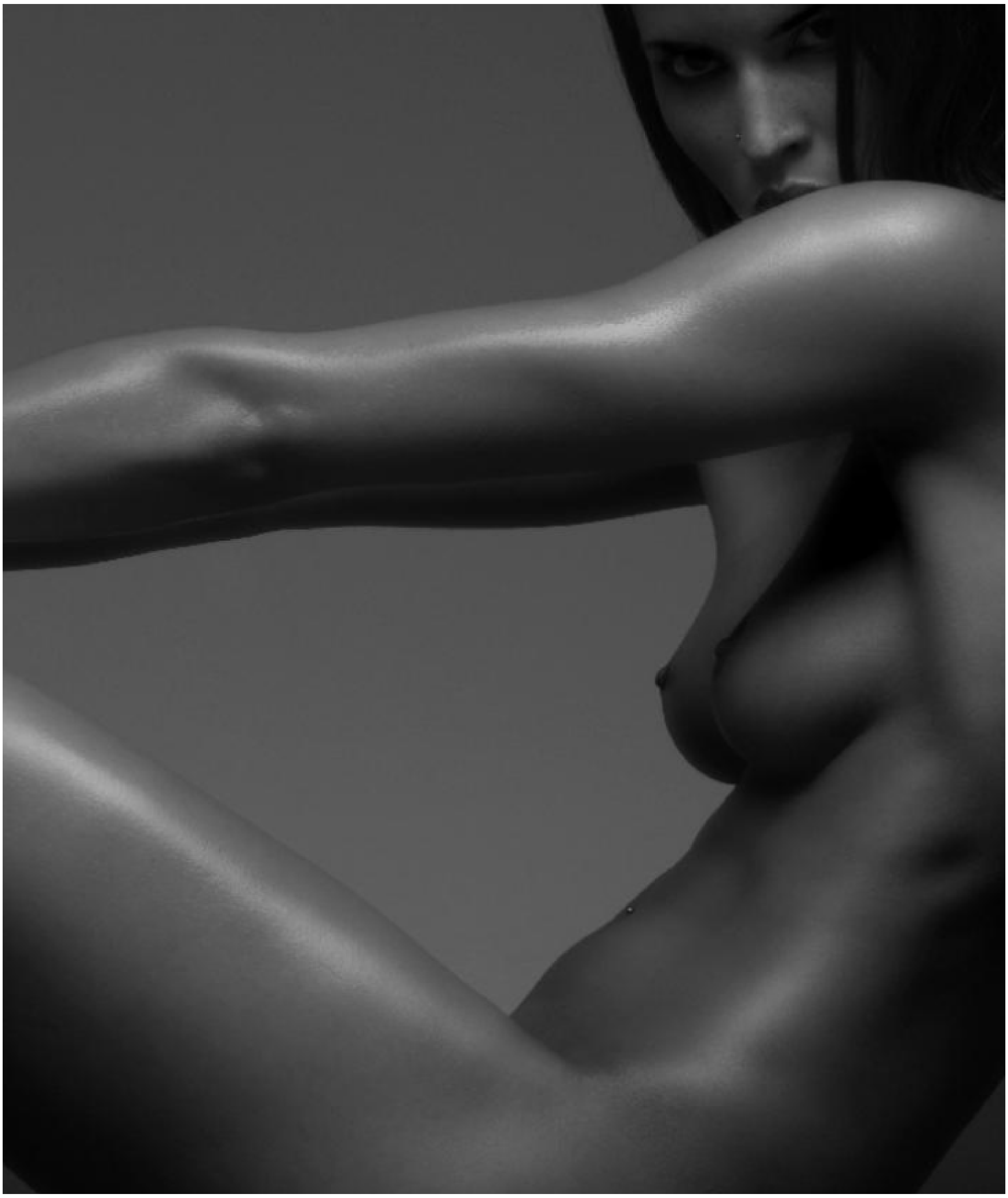












sylvie blum

Nationality Austrian
Main working location US
Photographic method Film and digital

Sylvie Blum spent more than 10 years as a model, working with internationally known photographers, artists, and film-makers. She was the muse and wife of the renowned photographer and artist Guenter Blum, who taught her all aspects of photography. During Guenter's life and following his death in 1997 Sylvie organized many exhibitions and publications of his work, and also began to compile her own first book. Today she is represented by international galleries and has published four books of her photography.

www.sylvie-blum.com

Inner beauty is always first in my mind when I take photographs of someone. I often ask myself what the definition of true beauty is: what is beautiful and at what moment does the beauty shine through a person and cause me to see it? The next step is to consider how I can capture this beauty so that it is reflected and absorbed by people viewing my work—and what could be more beautiful, fragile, and luxurious than wearing your own skin? It is my obsession and passion to tell stories with my camera; it allows me to make a statement about myself, my dreams, my vision, and my story.

For me, photographing a nude body is to isolate a moment and place it in a timeless space by reducing the body to the essentials and playing with skin tones, light, and shadows. Both studio and location shoots offer exciting possibilities. In the studio I plan every detail, and I love the technical aspects; the more cables, generators, and tools there are around the happier I am. On location, the spontaneous nature of things makes it very inspiring to play with the daylight, hurry to catch the right movement or gesture before it changes, and find the endless possibilities the location has to offer.

Making my own prints is an important part of my work—galleries selling my prints offer small limited editions with the character of a unique handprint, bearing my knowledge of time-intensive darkroom processes and my own secret mixture of chemicals.

I love people, and when someone is in front of my lens it is almost like a short-term love affair. For the moment and for the reason we came together, I want them to give their all to achieve the perfect result at the end. And I want to be known and recognized for my style, as each picture is also a statement about myself.

behind the scenes

I am always excited by the buzz of a new team of people coming together, but I take care to focus on the model since she might be feeling shy and nervous. In this case the model was Ashley, who I've worked with many times before, and since she is nice, natural, and a bit goofy we both knew this would be a fun day. I was also confident that I had a good team, which is just as important as the model, light, and location. Usually we all find oursives lying on the floor in front of the model, discussing poses and angles—I like to be inspired by ideas from everyone on the set.

9:00 **Setting up at the Miauhaus Studios** in Los Angeles—a cool place with a great feel to it.

10:00 **Makeup artist Jennifer Fiamengo** begins preparing Ashley for the shoot.

10:45 **I set up my laptop** so that I will be able to check the pictures on screen.

11:00 **I begin exploring angles** from which to shoot preparatory poses.

11:15 **Jennifer applies oil to** Ashley's body—I love to see the light on oiled skin.

11:45 **When I see Ashley** in the light I ask Jennifer to make a few adjustments to her makeup.

12:00 **I explain to Ashley** how I want the pose to look.

13:00 **My assistant holds a reflector,** angled to bring some structure into the shadows of another pose I want to shoot.

13:15 **I check the pictures on** my camera screen to see if the pose worked well.

14:00 **Looking at images on the computer** too helps me to remember the poses we have already done. I don't stop working until I feel I have got everything I can out of the day.

the shot

I created a very flexible lighting set-up because I wanted to focus on Ashley's movements rather than caging her in a fixed light position. Asking her to freeze while I changed the lights would have been more tiring for her, and I wanted her to work very hard that day. I decided to use a huge softbox for the main light which could then be combined with a strip light, smaller softbox, or reflector. Jennifer stayed at my shoulder throughout, ready to retouch the makeup or make any changes I wanted as the shoot progressed.

Getting down to it
As usual, I spent a lot of the time lying on the floor amid my cables and generators, giving instructions to my team and the model.

Ashley on the Box at Mauhaus

FOR THIS SHOT
Camera: Nikon D2X; 85mm lens
Aperture: f/22
Shutter speed: 1/250th of a second
Sensor/film speed: ISO 125
Lighting: Profoto Studiolight, two Profoto Pro-7 flash heads with softboxes

Demonstrating the pose
As I used to be a model myself, I'm apt to explain the pose I want by simply putting myself into the set and showing how it's done. It also allows me to find out if it is even possible!

Viewing a pose
As this was one of my favorite poses, I checked that the lighting was correct before moving on to the next one.

portfolio

△ *Standing Nude*
I decided I wanted to make a stylish picture of this model, so I draped some fabric around the lower half of her body rather than showing her fully exposed. We did the shoot in my outdoor studio, mixing sunlight with flash. I used an 85mm lens on my Nikon D2X.

▷ *Nudesoup*
I found this bowl in a shop and it gave me the idea of doing a picture with big hair. I liked the combination of forms and also the unusual take on showing someone nude. It was taken in an outdoor studio with a mixture of natural and artificial light.

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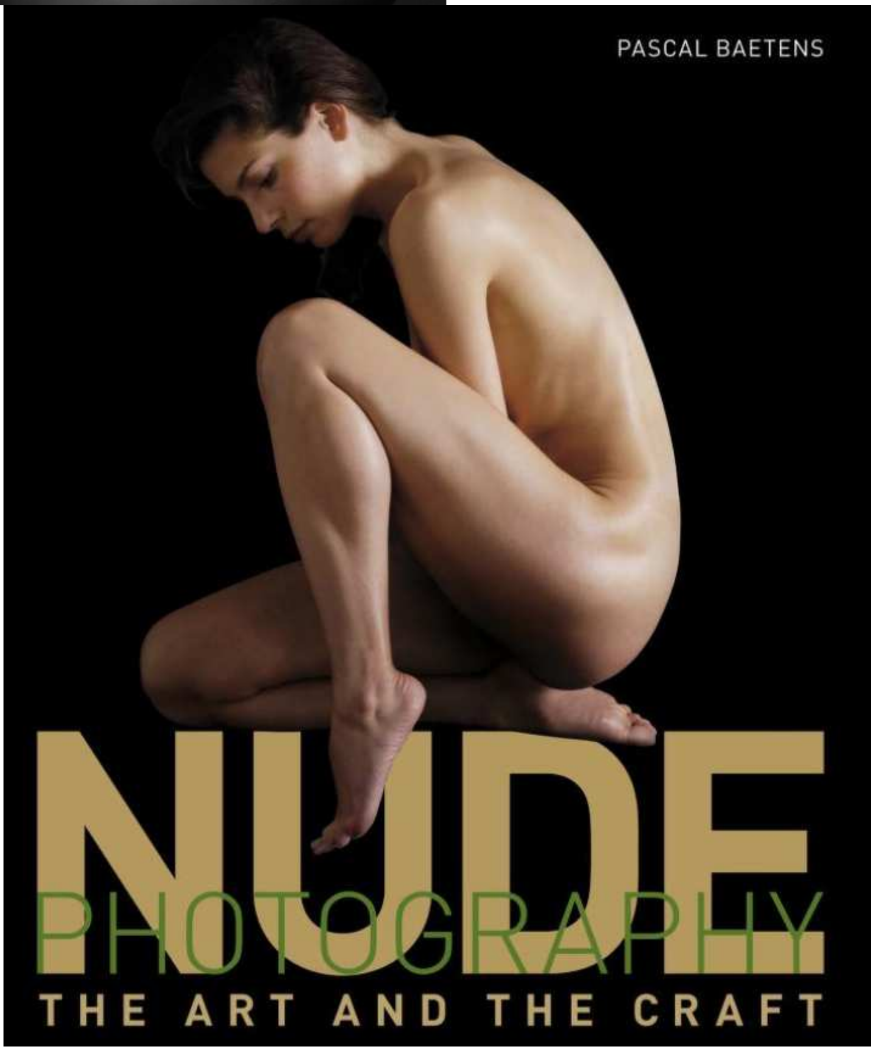
△ *No Face*
Sometimes I love to do crazy crops, and this one, in which I've cut off the top half of the model's face, focuses the viewer's attention entirely on her body. This photograph was shot in the outdoor studio, using my Nikon D2X with a 22mm lens.

◁ *Ashley*
Ashley is my favorite model and this studio portrait of her nude is reduced to the essentials to show her beauty. I loved playing with the highlights and shadow on her skin in the diffused light. The photograph was shot with my Nikon D2X and a 220mm lens.



https://archive.org/details/Nude_Photography_The_Art_And_the_Craft/

NAKED
JAN 25th - MAR 25th, 2020

https://www.youtube.com/watch?v=8gqQJ7vUBRI&list=OLAK5uy_mNKxN2OkHXFJEoXi1a0CyNIMygMntX9d0&index=1

msv-940 Visiones de Sylvie Blum		
Sylvie Blum	CMXL	120
Jackson Browne <1948/...> <mu342> **2014** Standing in the Breach *De pie en la brecha*		

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